

THE CADENCE

"The Last Thing In Music"

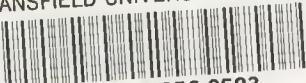


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THE CADENCE

(THE LAST THING IN MUSIC)

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Foreword

This, our INSTRUMENTAL NUMBER, and the largest edition printed to date, contains a store of information of vital interest to Music Supervisors—undergraduates, as well as those in the field.

It is our pleasure to present Prof. Norval L. Church's paper, "The Function of Class Instruction." Prof. Church discusses three types of approach to this subject. We feel that it will prove to be of inestimable value to those concerned with this particular work.

Mrs. Samuel D. Clyde, Swarthmore, Pennsylvania, in her article, "Personal Glimpses of Musical Celebrities", gives a series of intimate anecdotes relating to her associations in the music field. It is delightful reading.

Instrumental music at Mansfield forms the background for articles by Dr. Will George Butler, Mr. John F. Myers, and Mr. L. A. Warren. Dr. Butler deals with his symphony orchestra; Mr. Myers discusses instrumental music in the Junior and Senior High School; Mr. Warren treats of the problems of the beginning orchestra.

Public School Music as developed at John Harris High School, Harrisburg, Pa., and Norristown, Pa., Public Schools is described by Supervisors Ulna Goodall and Damon D. Holton, both Mansfield graduates.

We are keenly appreciative of the kindness and generosity of our contributors who have made the INSTRUMENTAL issue of the Cadence possible.

THE EDITORS.

EDITORIAL

WHY RETAIN THE MUSIC SUPERVISOR.

TODAY the public school systems feel the need of retrenchment—the necessity to economize. Certain reductions in improvement and outlay must be made to conform to decreased appropriation for the business of education. Just where should the saving be realized? Should the Music Supervisor, because he is classified as a "special" instructor, be dismissed? The question is best answered perhaps by a description of the part the Supervisor plays in the present educational program.

THE modern set-up in our public schools provides active participation in some phase of music for every child, from Kindergarten, through the grades, Junior and Senior High School.

IN the Kindergarten the little tots are taught by rote, songs which they love, songs which they will remember throughout life. If certain youngsters, because of lack of a musical background, do not readily learn the melodies accurately, they are given special attention by the Supervisor who, through tone-matching and interest stimulation, finally places them on a par with their more fortunate playmates. Rhythm bands, perhaps the most popular units of activity in our Kindergartens today, develop the children's sense of rhythm in a manner which delights them. The children play their simple instruments while one of their number conducts the group. Each has his turn to lead the others. They learn early not only to assert themselves, but also to follow directions.

THROUGH the grades instrumental classes present opportunities to learn various instruments. The organization of bands and orchestras supplies the young musicians with ensemble playing experience. This instrumental development is watched closely. The child showing an especial aptitude for a particular instrument is advised and encouraged to continue into private instruction. Many of these youngsters boast of a professional rating by the time they are graduated from High School, and upon graduation step immediately into professional work.

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Glee Clubs form an important unit in the grade program. These are composed of tested voices and provide a further source of music culture and relaxation from the regular routine.

Arriving in High School, the young musician takes his place in organizations—vocal and instrumental—which today are recognized by those high in the music world as competent producers of the best in music. A feature at the National Conference of Music Supervisors is a symphony orchestra composed entirely of High School musicians from most of the forty-eight states of the Union. Standard symphonic programs are given under the direction of prominent conductors.

Does attainment of such character warrant the retention of the services of a Music Supervisor? We feel that a fair consideration of the work he has done will bring forth the one and only answer.

The moral and aesthetic influence of music is admitted on all hands, and a knowledge of its elements at least is of great value in the formation of a correct musical taste. Our interest in life is not wholly centered in material pursuits. Our natures are highly complex, and should be expanded and cultivated in various directions, and especially in whatever tends toward elevation and refinement. The public school should lay the foundation of morals, and music is clearly recognized as one of the moral forces by all students of sociology.

—Hawley.

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PROF. NORVAL L. CHURCH

The Function of Class Instruction

(By PROF. NORVAL L. CHURCH, Director of Instrumental Work,
Teachers College, Columbia University.)

The continued growth of instrumental music in the public school is largely dependent upon the proper development of class instruction. A child starting instrumental participation in the public schools should gain interest and performing ability which would guarantee his active devotion to music in later life. Continued interest in music is dependent upon continued musical growth. This means that instrumental instruction in the public schools must not only be psychologically correct, but must build firmly on the side of technique.

The first item necessary to the development of really fine class instruction is the obtaining of a proper instructional set-up. The type of approaches in general use today are as follows:

1. Type I

This type of instruction is one used in isolated districts where little fine instrumental teaching has been given. In this type of instruction there is no attempt to develop beginning players within the school time, the primary idea being to give experience in ensemble playing to students who already have playing ability. In this type of instruction there is little place given to the question of developing players from the beginning. In a set-up of this kind there will be no place for class instruction, and therefore no place in the present-day plan of instrumental instruction. It is easy to see that this type of instruction places the emphasis on technique ahead of function, and in addition to this makes no real effort to properly improve the technique of the individual players.

2. Type II

This approach embodies for the first time some of the important principles of present-day instrumental instruction, and is largely responsible for the splendid development which has occurred in our public schools. That approach is marked by two important features; first, the idea of teaching instruments in class groups, and second, the idea of having the school assume the responsibility of beginning instruction on band and all orchestral instruments.

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The Type II approach, when considered from the psychological standpoint, parallels Type I in that it places technique ahead of function by requiring the child to spend a considerable period of time in class instruction before allowing him to become a member of a vital organization. While Type II did work a distinct advance over Type I, being really, as noted above, our first class instruction, it has many of the inherent defects which always accompany a pioneer piece of work. Not only does this approach ignore the psychology of placing the function ahead of technique, but it also in many cases is responsible for giving instruction improperly organized from the standpoint of technique. The reason for this inefficiency is usually due to two factors, (1) a lack of understanding of the relationship between class instruction and band or orchestra, and (2) the lack of facilities which will permit a reorganization along sounder teaching lines.

3. Type III

This type of instrumental approach allows the child to enter the band or orchestra without previous technical training, and requires another step forward in the direction of class instruction. If the proper function of class instruction is to be realized it must come through a set-up involving the principles of this type of instruction.

A proper integration of band and orchestra with class instruction should be a part of the next step in the development of public school instrumental instruction. The child has his first experience in the band or in the orchestra and then, through the motivation he has received, goes to the next period which should be class instruction. To this he should go with the desire for technical training which will help him master the difficulties he has already encountered in the ensemble period. In other words, the child should be allowed to start off in the game of music by first playing in the band or orchestra. The next regular instrumental period should find him placed in a class which now must be largely devoted to technique. An alternation of ensemble and class instruction based on five periods a week, might be distributed as follows: Monday, devoted to orchestra or band; Tuesday, to class instruction; Wednesday, to orchestra or band; Thursday, to class instruction; Friday to orchestra or band.

If there are four periods a week, there should be an equal division of ensemble and class instruction. With three periods, use

two for ensemble and one for class instruction. With two periods a week, one for ensemble and one for class. While one period a week is better than nothing, the proper kind of instrumental instruction cannot be carried on successfully with less than two periods a week. If the child is to progress musically, he must be given opportunity for a type of technical instruction which it will be impossible to give in the ensemble period itself.

There are many schools today which give five days a week to orchestra and two or more days for special class instruction. This, of course, is a fine arrangement, but can only succeed if the procedure of the class instruction is of the best kind. The tendency is to make this class period simply a chance for additional rehearsing of the orchestra or band parts. This is a grave mistake inasmuch as the class period should be devoted to the development of advanced technique on the particular instrument involved.

Class instruction under Type II devotes itself in most cases to instruction of heterogeneous instrumental groups. Some call this group an orchestra, some call it a band, others will call it a class. But in the true sense of the word, it can be none of these. This group is usually not an orchestra from a psychological point of view, both because of the type and arrangement of the music used. The balance of the instruments presents a heterogeneous group of instruments which needs much more than a mere name to make it an orchestra. If it is to be an orchestra, it must be properly balanced. This will mean that there must be a predominance of string tone. This group will have to use material which is orchestral in nature both in its arrangement and in the type of selection used.

In the same way, one cannot call any heterogeneous group of instruments a band. A band is devoted largely to the wind and percussion instruments in proper balance. The type of material used for band work is entirely different from that used in the orchestra, and should be entirely different from that used for class instruction. Some will call this heterogeneous group of instruments a class. It may be nearer a class than anything else, but in all probability it does not represent the sort of class teaching which must go on if instrumental instruction is to progress properly in the public school. Any attempt to make a class period a combination of class instruction and orchestra or band instruction is deliberately overlooking both the psychology of the various organizations and the necessity for developing a fine foundation.

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Can instruments be taught properly in heterogeneous groups? The answer to this question, if we consider seriously the word "properly", will of course be "No". This does not mean that teaching should never be attempted in heterogeneous groups. There is no doubt that some very good instruction is now going on in groups of this kind. It does mean that better instruction could be given if it were possible to re-group the children so that only one instrument of a kind be represented within any given group. Certainly in situations where it is impossible to group the instruments as has been suggested, class instruction with heterogeneous instruments is far superior to no class instruction at all. There are those who still feel that class instruction can be carried on properly with mixed instruments.

There are usually two reasons why instrumental teachers think this not only possible but desirable. First, a difference in the conception of class instruction. Some feel that the playing of folk tunes, either in unison or in part; possibly in a heterogeneous group may be adequate. But if class instruction is to give the child technical training on his instrument, the mere playing of folk tunes is not sufficient.

The second group who feel that they can carry on class instruction properly with heterogeneous groups of instruments are those who, because of insufficient knowledge of the various instruments and inability to teach them, would give very little more to an individual group, even if they had them separately. Such teachers usually wish to have separately such instruments as they themselves can play well. The violinist wants the violins, the clarinetist wants the clarinets separately. Each sees much that he could give them on this instrument which he knows well, which he would be unable to give them were various other instruments present. If he could teach other instruments equally well, he would probably have a like feeling in connection with all the instruments of one band or orchestra.

Perhaps as good a grouping as any where instruments must be combined is a class of string basses and cellos. The writer recalls a class group of this kind which consisted of approximately ten cellos and four basses. With a larger number of cellos present, the tendency was to give instruction which was better devoted to the cello than to the string bass, although an effort was constantly made to keep the interest of the string bass players and to give them the

best instruction possible under the conditions. A little later on the proportion of this class group changed, so that now the class group consisted almost entirely of string basses with perhaps one or two cellos present. There now developed a good class in string bass. Without doubt the string bass players received far better instruction in one period with the latter arrangement than they had in several periods with the other. The one or two cellos present, however, suffered in this case as the string basses had suffered in the first. If one wished to lower the quality of instruction given to both sections by devoting the major part of the class period to the playing of folk melodies, it would not be necessary to give much more attention to one than to the other. However, this is not what would be done in a good private lesson, and there is no adequate reason why over-emphasis of this factor should be present in class instruction. In other words, a good period of class instruction should be as fundamentally sound technically as is a good private lesson on that same instrument, plus desirable features which are not present in private instruction.

Since the function of class instruction is to develop the technique of the individual players it is necessary, not only that a proper integration between ensemble and class instruction be developed, but that a careful plan of class procedure be followed.

The first thing of importance in any teaching is the question of interest. Interest is perhaps the best single criterion we have for good teaching. Class procedure will therefore have to be so developed that the maximum amount of interest will be present. This means that a proper integration of class and individual participation must, at all times, be maintained. The value of individual performance at the class period is great indeed. However, individual performance if not properly handled may tend to leave the group as a whole without participation for too long a time. In the main, it is always advisable to do something which will involve the entire group as frequently as possible. If individual work is to be done, the group should play first, followed by an individual, that to be followed by the group, then individual, with a similar alternation of group and individual until one has gone around the entire class. There are many ways of working this out which cannot be elaborated in this paper. There is one word of caution which should be made in connection with general principles and devices which should be given since it is often difficult for many teachers to distinguish between the two. The tendency is to select a particular

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device and expect it to work in every case. Over-emphasis on a special device regardless of general principles is something like allowing the "tail to wag the dog".

A good class period which has taken upon itself the problem of developing a real technique should be divided into three main sections. The first third should be instruction from dictation which does not involve any reading material whatsoever. This will help to work out certain technical difficulties without the problem of reading. It will also develop the very necessary habit of listening to one's own playing. Above everything else, the ear must be properly developed. If all the stress is placed on reading, the result is very mechanical and often unmusical playing. It is surprising, for instance, how few violinists are conscious of what they do. They seem unable to hear their own playing, and of course are unable to grow when not studying with a teacher because of their lack of ability in self-analysis. Band and orchestra players must be taught, first of all, to listen and to work for beauty of tone. If beauty of tone is stressed, and the child is taught to work for this end, intonation is usually a by-product of this effort.

The next third of the class period should be devoted to technical material which is especially adapted to the instrument for which this class is organized. This immediately shows the futility of trying to write class material which will be equally serviceable for all instruments. There are no two instruments on which the technical problems are exactly the same. Certain of the brass instruments may come as close to this as any. Also the violin and viola are similar, but of course there we have the question of another clef. Even the problem of keys is a great one when we consider the problem of writing the technical exercises for heterogeneous instruments. If one were attempting to write a really good violin method, he would not care to consider the problem of using the cello at the same time, much less the cornet or clarinet. In the same way, one writing a method for cornet would hardly be able to take care of the many problems which are involved in the teaching of the clarinet. He might, however, write exercises which would be quite serviceable for other brass instruments similar to the cornet. This second of our three divisions then must be devoted to material which was conceived for the instrument being studied, and ought to be material that will, in the most efficient way possible, develop the child's technique on that instrument. Such a condition will best assure his continued growth.

The third division should include work on the orchestra or band parts which are to form a part of their next ensemble period. This helps to tie the class to the ensemble period and contribute directly to this unit around which all class instruction should be formed.

In summary one can see clearly the futility of attempting to develop a really adequate instrumental program under the conditions explained in Type I. Here there has been no provision made for class instruction, and therefore no integration between this and the band or orchestra can be developed. The second type which makes use of class instruction, while far superior to the plan followed under Type I, does not permit the proper integration of ensemble and class teaching. Class instruction under Type II is an attempt to take care of both items at the same time, namely, ensemble experience and technical instruction. Obviously this is impossible, and accounts for the fact that so few fine performers have developed in the public schools without the aid of private teachers. Another objection to the usual procedure under Type II is that the greatest emphasis is placed on beginning rather than on advanced instruction. If a fine symphony or orchestra is to be developed in the high school much more emphasis must be placed on advanced class instruction. The weak spot in class instruction at present is not so much in the beginning classes as in the advanced. So few teachers are really equipped to handle advanced class instruction. This is one thing which causes them to devote this class period to working on ensemble material. If one is to carry on an advanced class properly it will be necessary to know the technique of the instrument taught and to have worked out a really sound psychological presentation of material used. The function of class instruction, then, is to develop needed technique, and should not be sugar-coated to alleviate the evils of an improper instructional set-up.

(1) This instructional set-up should include a plan whereby the child would be allowed to enter the band or orchestra from the very beginning.

(2) The band, orchestra, and class instruction should be carried parallel and properly integrated.

(3) Class instruction should be provided for advanced as well as beginning players.

(4) A homogeneous grouping of instruments provided wherever possible.

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(5) The function of the class should be conceived as that of developing the proper technique on the particular instrument involved.

(6) Class procedure should maintain interest and permit a considerable amount of attention being given to the individual.

While there are many situations in which an ideal set-up cannot at once be obtained, there is no reason why we should not have before us an ideal toward which to work. Practically all the plans now in use are at least better than nothing, and one should not be discouraged, especially in a pioneer situation when this ideal cannot be quickly realized. The instruction given in any case will be much more intelligent if the teacher knows the limitations under which he is working, and has clearly in mind the changes which are to be made as soon as these changes are possible.

Few people realize in what an inspiring atmosphere a great teacher's life is passed. The center of an ever-changing stream of ardent young natures filled with high aspiration, he is always in contact with the human being at its noblest and happiest.

—Anon.

Personal Glimpses of Musical Celebrities

(By MRS. SAMUEL D. CLYDE.)

The prospect of meeting a celebrity always gives rise to a thrill, especially if the person having that prospect is of a romantic and quasi-adventuresome nature.

To the music student there is of course the desire—almost the necessity—to hear as many great artists as possible, and I am sure most students of music have an aching urge to have personal contact with them. I for one have always been guilty and ever since my early days in Wellsboro when I began my piano lessons under Florence Thimber Hardy, I have lost no opportunity to hear great artists and in addition Fortune has been kind and given me many casual chances to meet them.

One bright day in 1889, or thereabout, when all the children of school age in Wellsboro were obediently (or otherwise) pursuing their daily tasks, the principal, Professor Raesley, came to each grade with the announcement that school would be closed in the afternoon in order that the children could hear the famous John Philip Sousa and his Military Band. To all of us, isolated as we were, in those years, from important music groups or the opportunity of having great soloists, this was a stirring prospect. We had been playing "The Washington Post", "High School Cadets", etc., in chapel and it was a thrill to dress in our best and go to see and hear Sousa conduct the very pieces we had been playing. After the concert, my father, Judge Mitchell, led me by the hand to the stage of the Auditorium and I shyly shook hands with the large, brown-eyed, black-whiskered leader. He was dressed in a gorgeous military uniform with much gold braid and wore Oxford nose-glasses, the black ribbon adding to his distinguished appearance. He was genial, kind, and smiling. Of course there was no interview—I was much too young and too shy. I have always likened him to our own Frank A. Deans, who for many years organized and conducted the Wellsboro Military Band, than which there were few better in the country.

Two years later I went to Washington, D. C., to spend a winter with my brother, George D. Mitchell, Editor of *The Pathfinder*. I was already struggling with Lebert & Stark Piano School, knew my

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scales, my Czerny, Clementi, and some Beethoven, Mozart, Schumann, Haydn and Chopin. I spent the whole winter doing scales, Bach and Symphonies for four hands and some chamber music. I was curious over the words cued in through the Beethoven Symphonies, "oboe", "irol", "trumpets", "tutti", "celli", etc. Imagine my joy when big brother took me to a Symphony rehearsal and I actually heard all these wonderful instruments playing together the great Symphonies I had been studying. It was my first realization of "tone-color", of dynamics as applied to a symphony orchestra, of the importance of attack, the infinite beauties of crescendo and decrescendo.

I never see a child with a flushed face and a blonde head without thinking of Mendelssohn's "Scotch" Symphony, particularly its rollicking Scherzo, for one night I fell asleep in the church where rehearsals were held, with that gay dance hammering into a fevered brain, and next morning I had chicken pox.

My brother played at the first stand and occasionally he took me, not only to rehearsals, but to the house of the conductor, Josef Kaspar. Most Washington houses have basements a few steps below the street where the kitchen, dining room, and a reception room are located. This front room at the Kaspar's was a studio and here lessons, chamber music and intimate things held forth. His brother Anton, familiarly known as "Tony", played first viola and my brother had the distinction of having made a viola with his own hands and of having it played in concert by "Tony". Josef Kaspar was slender and elegant in appearance, with light beard and mustache carefully brushed. He was firm, but always courteous as a conductor, while perhaps not among the greatest, his interpretations were sincere and artistic and for years he held together a group of music lovers under most adverse circumstances. I have just run across an old program of his, dated Friday evening, May 9, 1902:

**54th Concert, 18th Year
Georgerteria Orchestra**

65 Musicians

Josef Kaspar, Conductor

on which besides solos, were Overture "Heinkehr aus der Freinde" Mendelssohn and "Eroica" Symphony, Beethoven. Joseph Kaspar's daughter, Francesca, gained distinction on the concert stage as lyric soprano. Kaspar died several years ago.

I returned to Washington several winters for short periods, all
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ways going to hear the Symphony Concerts. I remember so well a superb one at the Cathedral when Kaspar's Orchestra played the orchestration for Bach's B Minor Mass. It was one of those unforgettable things like "Parsifal". At one concert the piano soloist was Anton Gloetzner, friend and pupil of Liszt, Rubenstein and von Bielow. Several years later he became my teacher and what a master he was!

The Washington Symphony has been born and died several times but last year Hans Kindler, who used to be first cellist of our Philadelphia Orchestra, established himself in Washington and has built up a new Orchestra which is achieving great artistic success. He happened to be summering with his wife, and his two children, at Rehoboth, Delaware, where we spend our summer. I had met him at various social and musical functions in Philadelphia and joined the mob in acceding to his absolute perfection as a 'cellist but also joined the mob in sizing him up as more or less of an egoist. One is quickly disabused of that idea upon really knowing him, although his manner suggests egotism. I feel that if any great artist has a right to such a manner, he has, for he plays divinely and with an artistry and intellectual restraint not to be excelled unless by Casals. That which on the surface seems to be egotism is merely a smoke screen he throws out to protect himself from an adoring crowd, many of whom become annoying. He and his family stayed at a small and most unfashionable hotel down in the village, eschewing "The Pines" and the "Heights" where the cottagers live a gay and festive life. My husband and I dropped in to call one evening and of course found him not only gracious but simple and charming in manner. We discussed many things from music and his plans for the year in Washington to the escapades of his children and even prize fights. It is a sort of standing joke among our friends that when I go to Grand Opera my husband goes to a prize fight. When that anomaly was mentioned "Hans" and "Sam" immediately recognized a kindredship and a date was made to go together to see a fight. Mrs. Kindler soon joined us, having been busy bathing and tucking the youngsters in bed. She is an American, charming, and a fine artist. She was leaving the next day to do some painting in the mountains of Pennsylvania.

The next morning we were a little late joining the gay throng scattered picturesquely under colorful umbrellas on the beach when several people rushed up to us saying, "There were some foreign

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looking people hunting for you." I knew the Kindlers were paying us a visit. I found him just walking alone toward one umbrella and wearing a powder blue suit dropped off the shoulder—head carried high and sporting a fine sun-tan. Mrs. Kindler was in blue pajamas with a colorful Spanish blouse and huge Spanish hat, a crimson scarf tied about her hips. We spent a delightful morning loafing on the beach, followed by a vigorous swim. Both are fine swimmers and the children are learning. He is a Hollander, so they all speak Dutch and French as well as beautiful English. He was working on the cello every day but spending most of his time building programs and planning his concerts for the winter. Friends in Washington tell me he is adored by his men and beloved by all Washington. He is highly cultured and a great reader and is proud of his very fine library. He was followed as first 'cellist in Philadelphia Orchestra by Michael Penha (Pen-yah), another Hollander. He was a very fine 'cellist, but his playing while technically and intellectually almost perfect was not as inspired or impassioned as Kindler's. Wilhelm van den Berg, also a Hollander, has the first stand now. Kindler and Penha were large men, but van den Berg is small. Anyone filling that position must be of the best or the great Stokowski would never keep him a moment.

During the past ten years I have had the privilege of meeting Stokowski, Mengelberg, Stock, Rodzinsky, Shelling, Fabien Koussevitsky, Gabrilovitch, Strawinsky, Damrosch and others. They are all tremendously interesting. Mengelberg was quiet and dignified; Stock sympathetic and emotional and said our orchestra was the greatest instrument in the world; Rodzinsky was big, boyish and enthusiastic; Koussevitsky (better known as Fabien Sevitsky, to distinguish him from his uncle, Serge Koussevitsky, Conductor of the Boston Symphony) is slight, poetic looking and very gentle and charming personality. He used to play double bass in Philadelphia Orchestra, but is now Conductor of Philadelphia Chamber String Simfonietta, a group of eighteen Philadelphia Orchestra men giving three beautiful concerts and one children's concert each season. While he was conducting a large symphony at Mastbaum Theatre last year, a boy who had won in a try out for soloist, found he would be rejected because he had no dress suit. Sevitsky, discovering this, gave him one and the boy held down his job. I have heard innumerable stories of this sort about him, so he is not only a very great conductor, but a humane, gentle and likable person. Here is a sample program:

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Handel.....	12 Concerto Grossso, C Minor
J. Haydn.....	Variations en über das Deutsche Landlied
J. S. Bach.....	Concerto for Piano and Strings in F Minor
Miaskowski	Simfonietta
Bloch	Concerto Grosso

I met Damrosch years ago and found him very dignified and with a fine composure and gracious manner. His radio concerts and talks alone pronounce his greatness as a conductor.

Gabrilovitch is unusually agreeable. He has a pleasant facetiousness and friendliness that makes all feel at ease at once. He seems to be always smiling. He is rather angular and awkward conducting, but the men love him. While at the piano he is faultless. A pupil of his told me he insists that in pronouncing his name the accent should be on the "love". Shelling has outstanding social charm. He conducts the children's concerts and he bubbles over with wit as well as information. His voice is thin and small so they use amplifiers. Stokowski's voice is like a young boys, and he speaks very quietly and yet he can be heard perfectly all over the big Academy of Music.

I had the privilege of hearing Strawinsky conduct a whole program of his own music with our Philadelphia Orchestra as the medium and then of meeting him after the concert. Conversation was difficult because he speaks French and Russian and no English, and I speak no Russian and terrible French, but I did tell him I was going home and write a poem about his concert that day and he took my hand again and begged me to send it to him, which I did not.

Toscanini was glorious, too, with a genialty plus temperament that makes for strong personality. In my opinion he and Stock vie with each other for the position next to our own "Stokowski".

I first met "Stokowski" at several luncheons and teas in connection with the orchestra. Everyone knows how great a conductor he is and it is not necessary to enlarge upon that, but, oh, what a personality! When the gong rings on Fridays at 2:30 P. M. no person can enter the auditorium and when the concert meister has pitched "a" for the last time and the last person is seated, the velvet curtains at the left are parted and the great man, immaculately dressed in morning coat, grey striped trousers, and Ascot tie. his blonde head held slightly down, walks, briskly to the conductor's stand and acknowledging applause, he steps onto the box. His hands are poised but a moment and with perfect attack the strains of the

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first number burst forth. He uses no score and no baton, only his expressive hands and fingers, pointing a phrase for the violins with one finger sweeping toward the wood-winds in another gesture, lifting the sonorous celli with still another, smoothing all with a level sweep of the left hand into a perfect fabric of sound. Every move is grace and most of it is in the arms and hands, the tall frame being always erect and swaying but slightly. Every man is at attention every moment. He is generous to the soloist and to the men as a whole, giving them the credit for perfection we have enjoyed.

His speech making is always fun for he is like a bad boy. He is teasing, he can be sarcastic and cutting, but he tempers it all with a sense of playfulness. He does not like applause, but tolerates it, of course we never applaud until the close of the last movement of a symphony. He called a few of us to the "Green Room" two or three years ago to discuss this question. He thinks it is barbarous and unnecessary and that it interrupts the pleasant moods created by the music. The majority, however, preferred to show their love of the music by applause and so he accepted it with grace.

My daughter and I had a stroll with him after the concert one winter afternoon wandering out to Rittenhouse Square, then back to the Academy near where he took us into a small shop to have ice cream. He ate coffee ice cream with great relish. At this time he was separated from his wonderful and brilliant wife, Olga Samaroff, and their lovely little blond child, Sonia, was dividing her time between them. About three years ago he married Miss Johnson, of New York, a beautiful young woman of the tall brunette type, a brilliant leader socially and intellectually. One day I went for tea at their house at Chestnut Hill. The house was of Elizabethan style of architecture and was furnished in 17th Century antiques, giving it an interesting atmosphere. He was standing with a group in the large foyer when we entered and little Sonia was beside him, he picked her up and "tossed" her to the ceiling as all normal father do their children, and she loved it as all normal children do. Mrs. Stokowski poured tea at a gate-leg table in an oriel window in the dining room, while punch and sandwiches were served from a long refectory table. He passed about among the guests, being quite like most any husband at a tea, and was very simple and agreeable. There was a concert grand in the drawing room and his private study was on the third floor at the end of the house.

I attended a meeting and tea at a beautiful Philadelphia house recently when he came in to discuss with us his plan to interest the young people too old for children's concerts and not quite ready for the regular concerts. He will give one in the spring, calling it a "Youths' Concert", and he wanted us all to speak up and to express our ideas on all phases of the subject. He wore a light grey suit with double breasted coat, a blue shirt and a soft red necktie. He listened with interest to each suggestion and the plan is well underway for one concert this spring and probably a series next season.

After a concert he has three or four showers, followed by rub-downs, then makes a complete change. He often walks from the Academy, but when he lived out of town his chauffeur met him at the stage entrance, and when he lunches about town he prefers the smallest places, and while very friendly to everyone, seldom tempermental or brusque—he prefers to visit the quiet spots. He has a house in town near Rittenhouse Square and he spends most of his time in Philadelphia. He has an experimenting laboratory on the top floor of his house and is always at work with some new phase of the broadcast. He is interested in everything "new". He is not only a great musician, for he plays organ and piano, composes and conducts, but he is a genius in the scientific world. It is a rare privilege to be a disciple of Leopold Stokowski.

Typical programs:

Classic

Gluck	Overture to Alceste
Haydn.....	Symphony No. 3 in G major
Mozart.....	Concerto for Flute and Harp
Beethoven.....	Symphony No. 5 in C minor

Romantic

Franck	Symphony in D minor
Brahms.....	Symphony No. 1 in C minor
Wagner....	Vorspeil and Lubestod from "Tristan and Isolde"

Modern

Ferrud	Symphony
Strawinsky	Quatre Etude
Golestan	Rapsodie Roumaine
Sanjuan	Castilla (Poulina de ambrinte)

The Evolution of the Mansfield Orchestra

(By WILL GEORGE BUTLER, Mus. Doc., Director of Symphony Orchestra, Mansfield State Teachers College.)

I think I am justified in being proud of the work of the Mansfield State Teachers College Symphony Orchestra of some sixty musicians, which organization I have had the pleasure of conducting since it was instituted twenty years ago.

Fine Musical Traditions

Whatever the orchestra has attained or has been able to accomplish has been due in a large measure to the traditions of high standard which were established a long time ago by Dr. Hamlin E. Cogswell, the director, who put Mansfield on the map as a conservatory and school of music and established an excellency of result which the patrons of Mansfield learned to expect. As a violinist in Dr. Cogswell's orchestra I shall never forget his masterful baton. But due to pioneer conditions the personnel of Dr. Cogswell's orchestra was composed only in a small measure of the students of the school. He depended very largely upon a loyal following and clientele of musicians from Elmira, Corning, Williamsport and adjoining towns to Mansfield. These musicians assembled on special occasions in an ensemble never exceeding fifteen members. However, every member of this group was expected to produce an exact result to Dr. Cogswell's compelling baton and his orchestra concerts will long be remembered.

Ideals Partially Realized

Building on these traditions I have endeavored to work out an ideal inspired from many sources, an ideal which has been approached from time to time, but which has never been attained.

Inspiration of Thomas and Jacobsohn

One of the sources of my ideal was my weekly attendance at the rehearsals of the Thomas Orchestra of Chicago while Theodore Thomas was at the zenith of his powers. I shall never forget this great man's wonderful physique, his commanding personality, and his dominating presence. He was a great drill master, a marvelous conductor, and his discipline was perfect. At the same time it was

my great fortune to be studying violin with S. E. Jacobsohn, Theodore Thomas' concertmeister, and considered the greatest teacher of violin in America. Max Bendix, the concertmeister of the Metropolitan Opera House orchestra, was a pupil of Jacobsohn at the same time. Jacobsohn invited me to go on a fishing trip with him at Bear Lake, Michigan. I caught some fish on that trip, but I caught a great many more ideas of the inner workings of an orchestra and became saturated with the ideals of a great concertmeister.

Stokowski's and Rich's Contribution

Later, being a very good friend of Thaddeus Rich, who was at that time concertmeister and assistant conductor of the Philadelphia Orchestra. I had the privilege of attending rehearsals of that great organization under the baton of Leopold Stokowsky, who drills his men in rehearsals as if they were amateurs from whom he expected nothing, but who conducts them in concert like geniuses from whom he gets everything!

Other Orchestras

I often close my eyes and visualize the faces of all the people who have played under my baton in my 36 years of experience as an orchestra leader. How I wish I could get them all together in one big ensemble! On the walls of my studio is the picture of my first orchestra at the State Teachers' College in Emporia, Kansas. I have a phonograph record of this group which I often play just for memory's sake. There also hangs the picture of my Cecilian Mandolin Orchestra of 36 pieces, which was a revelation to me of the possibilities of these instruments.

A Symphony Orchestra

Ten years with my Williamsport orchestra stood me in good hand to take up my work in pioneering a symphony orchestra at Mansfield, for in my ideal and plan, when such things were not known in colleges and schools, when we had but twelve members with a small orchestra instrumentation, our orchestra was a "symphony" orchestra in aim and ideal.

School Orchestra Pioneering

It was no easy task to get my boys and girls to take to the higher forms gracefully. I would have to play a great deal of widely different types of music and when they were "warmed up" in good shape on the light music, I would introduce a movement of a

Beethoven symphony through which they would sweat, all the while hoping for a return momentarily to the light music with pleasurable anticipation. The joyous day, however, arrived when my orchestra demanded Beethoven, Haydn, Mozart, and the other masters, and were bored with the light creations. It is my strong contention that the school orchestra should be a laboratory for the presentation and study of the masterpieces and that syncopated jazz forms have no more legitimate place in their performance schedule than do yellow back novels have in a college literary class. It is a question of standards.

About a year after I came to Mansfield, Dr. Cogswell who had gone to the Indiana, Pa., State Teachers College, resigned to become director of music in the Washington, D. C., public schools, and I was asked to take up his work at Indiana. However, I decided to remain at Mansfield and have given my best energy to my work here.

During the early history of the orchestra we could produce more exact results because the number of musical organizations had not multiplied, and we were able to have two long rehearsals a week and many extra rehearsals. The results in ensemble were very gratifying, and Dr. Hollis Dann, during a visit here, remarked that we had the finest string section he had ever heard in any amateur orchestra. We gave six concerts a year, always to capacity audiences.

However, a month ago the first horn player of Kryl's great band visited one of our rehearsals and commented enthusiastically upon our effects in general and our string section in particular.

Study of Mendelssohn and Liszt

During this year we have made a special study of the works of Mendelssohn and have played in concert the "Italian" Symphony, the Ruy Blas Overture, the Fingal's Cave Overture, and other compositions of this Romantic Composer. We repeated this program to a capacity audience in Elmira, N. Y., the event being our sixth visit to that city.

We are now making a special study of the works of Liszt and expect to play an ambitious program of this master's works, including "Les Preludes", the Second Hungarian Rhapsody, and the Lieberstraum.

I wish to say in closing that I am proud of my orchestra of sixty fine young musicians, and I appreciate their cooperation and that of Professors Myers, Ross, Warren, and Webster, and Dr. Doughton, and the fine backing of Dr. Straughn, Mrs. Steadman and Dean Belknap in this college project. Also, in thinking of the evolution of my orchestra, I wish to pay tribute to the many fine players who have contributed to its success, especially to my concertmeisters, Mrs. Beulah Layman Green, whose masculine interpretation was laden with tears; to Manderville Bartle, whose tone was magnificent and who served me wonderfully as concertmeister for over ten years; to Bohdan Shlanta, a genius of tone, technic and expression; and to Edward Hart, a very fine violinist of most dependable reaction, who has served most admirably as concertmeister for the past four years.

The Placement Number

Will Carry for Its
Leading Article

**THE EDUCATIONAL VALUES OF A CAPPELLA
SINGING**

by

**Dr. Will Earhart
Director of Music, Pittsburgh Public Schools**

The Highroad of Instrumental Music Through Junior and Senior High School

(By JOHN F. MYERS, M. A., Band Conducting.)

Junior High School age is the time when boys and girls have the desire to assume responsibility and seek control over their surroundings. Particularly does their mental equipment lead them to manual tasks. They want to try their skill with tools and mechanical apparatus and dream of inventing things never before dreamed about—insofar as their knowledge goes. They want to drive a car and fix it when it stalls. They want to fix the radio when it gets out of order. They want to try their hand at tapping flickering light bulbs to show that the old bulb can be tapped at the right angle to cause the filament to fuse and again be as good as new. They want to go on camping trips to show their self-sufficiency in caring for themselves. They want to be good dancers, to be the best basketball player, the best tennis player, the best runner, the highest jumper; in fact they want to be into everything and do spend many ergs trying to excell in every activity in which they participate.

Another of these natural desires is to perform on some musical instrument. Provision should be made by the home, the school, or some organization, such as a Parent-Teachers Association, to provide enough instruments that before finishing Junior High School every boy and girl has had the opportunity for a least one semester to learn to play some one instrument.

Give a normal child a good instrument and a wise TEACHER and results will be obtained whether privately or in ensemble. The first step on the part of the teacher is to develop a proper technique. The first desire on the part of the pupil is to play a tune. This is fine. Develop technique through choice tunes in proper keys. From the beginning use good music literature.

Let us pause for a moment to enumerate some qualifications of this wise TEACHER. He must know the fundamental technique of the instrument. He must be acquainted with a wide field of best material to teach. He must present the material best fitted to the

capacity of his pupil or pupils. If John Smith's instruction book is to be used it must be used according to John Smith's direction. A teacher can not use Smith's or Jones' or Brown's instruction book and ignore the author's aims and directions and expect to get best results. It seems to be too prevalent a practice for teachers to have pupils buy instruction books and the teacher then proceed with his own aims and ideas. If a teacher does not like "Smith's" instruction book then he should get one he does like and follow it.

Prior to taking up the instrument, most pupils have learned to sing and should be past the rote stage when they reach Junior High School. By proceeding from the known to the unknown it is evident that there should be much singing of parts before and in conjunction with playing them on the instrument. Part singing has been done through the fourth, fifth and sixth grades, so there should be a foundation laid for all parts whether melody or harmony. This procedure will help in the maturation of a proper technique. Instrumental technique is developed by a process involving three steps. First seeing the notes, second hearing in the proper key and rhythm the music they symbolize, and third the correct physical reaction that comes with hearing. Too many performers seem to react only to the first item, the notes, and the second item is almost no element at all. The instrumental teacher—yes, and the vocal teacher—in Junior High School must never lose sight of this second all-important factor and nurture its growth.

Another item that must be nurtured throughout the entire six years from seventh to twelfth grade is training every individual to know in ensemble playing just where the melody is being played and just what parts have the accompaniment. It is just as important to have the accompaniment well played as to hear the melody. One of the finest things instrumental committees have done in selecting numbers for State and National Contests has been to pick numbers where every instrument has a melody at some time and where various types of rhythmic melodies are offered.

Closely allied with the color obtained by passing melodies around to various instruments is the art of each player learning the fundamental harmonic structure of the accompaniment then playing his tone of the chord with the proper balance to make the unit beautiful. Every player in a group must quickly learn whether his tone is the root, third, fifth, seventh, or whatever it may be. He must further learn the relative position of his tone to all other tones

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in the chord. When the player senses the importance of these things, ordinary marks of expression begin to take on a new meaning and the player for the first time begins to be an essential part of the organization rather than just a player of notes.

Some players will develop into good soloists but will be poor help in an organization. Some will play well in small chamber groups, but will not learn to fit into larger groups or to do solo work. Others will learn to play well in orchestra but will be no help in band and vice versa. The propriety of the instrument in any setting where it may be found should be part of the instruction of every good instrumental teacher.

There is ample good music on the market now to use for this kind of instruction in the six years of Junior and Senior High School. There are enough good and experienced authorities in this field who have written on the subject that no teacher need step into this field today unprepared. Such men as Joe Maddy of the University of Michigan at Ann Arbor, who has made the National School Band and Orchestra Camp at Interlochen a reality; William Norton, of Flint, Michigan, with the wonderful work he has done with beginners and laymen; Albert Austin Harding, of the University of Illinois, and Glen Bainum, of Northwestern University, who have spent much valuable time helping build up and direct these organizations; Dr. Butterfield and Dr. Victor Rebmann, of the East, along with Professors Peter Dykema and Norval Church of Columbia University, Glenn Woods in Oakland, California, Dr. William S. Larson, of the Eastman School of Music, who is perhaps the only person in the field today who has made a scientific psychological study of musical progress in the instrumental field up through the grades, and other just as ardent workers, leave no excuse for an instrumental teacher today to be ignorant of what is going on in his field. The old order was never organized to help instrumental music in the schools. The new order is delving and developing. Instrumental teachers must keep abreast of this new development, first in fairness to those being instructed, and second to justify the taxpayers money being spent today for instrumental instruction. Good music teaching will stand the havoc of depression along with other worthy teaching. It is the poor teachers doing poor teaching that are having to get out and that are causing the searchlight to be turned carefully on all their fellow-workers.

A summary of accomplishments to be attained at the close of the six years' instrumental work through Junior and Senior High School is in order here. Every pupil who finishes high school hereafter shall have had the opportunity to play a musical instrument and develop the ability to:

1. Control the technique of his chosen instrument.
2. Hear his tone before playing it.
3. Distinguish themes from harmonies.
4. Be aware of the right harmony at all times.
5. Sense how much volume his instrument should lend at all times.
6. Know the limitations and possibilities of his instrument in solo, chamber music, band, and orchestra combinations.

Problems of the Beginning Orchestra

(By L. A. WARREN, M. S., Orchestra Conducting.)

Many and varied are the problems which confront the music instructor as he begins a rehearsal with a newly organized school orchestra. They can be so many and enormous that the leader is indeed lucky, or it should be said full of unbreakable hope and enthusiasm, if he can come away from the first rehearsal not entirely disheartened and saying in his mind, "It can't be done."

Omitting the problems of administration and organization and confining ourselves to a few of the actual details of a first rehearsal, let us see what is to be done. The music is placed on the stands; the group is seated correctly with plenty of space between the players, allowing the instructor to walk among the different sections; and the instruments are tuned. The performance of these necessary preliminaries always takes considerable valuable time, particularly for the first two or three rehearsals, until they can be organized into a systematized routine. Now we are ready to begin.

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During the next period of activity which takes up the remainder of the time the instructor should feel encouraged if he can make the group understand and do three things. They are: Start together, play together, and stop together. It sounds easy, but how difficult it is, if only a few of the group have had any ensemble playing experience. With the present system of class lessons it is common to find that most of the violins and usually the clarinets and trumpets have had some of this valuable ensemble training. For the more unusual instruments the only ensemble work will have been playing with the teacher, or none at all. Usually there are plenty of violins in the latter category ready to "gum up the works" on the first provocation.

An explanation of what is wanted in the attack and a few preliminary trials will save time and later grief. Particularly attacks on entrances after a rest will be found troublesome and slovenly produced if insistence on sharpness and accuracy is not demanded right from the first.

After getting the group off to a good start, two important factors in keeping the ensemble playing together are: Counting and listening. Many instrumental students do not really learn to count until after their first participation in band or orchestra work. This matter of counting is one of the prime requisites of all ensemble work. The experienced player does it automatically and often is prone to forget his own early struggles and thinks it is as easily done by any one. Mr. Giddings says that "at the first rehearsal the players should be instructed to count to themselves or aloud as the teacher directs. If they can't play and count at the same time, they should stop playing and do nothing but count." Two basic rules learned the first rehearsal will be much better than too many instructions and nothing well learned.

Music Supervision at John Harris High School, Harrisburg, Pennsylvania

(By ULNA GOODALL, Music Supervisor.)

I consider it a privilege to conform with the request of the Cadence Board to write something about the music at John Harris High School.

The following is the set-up as we have it at the present time:

Ten harmony classes per week.

Seventeen instrumental classes a week, with one hundred forty pupils enrolled.

Two band rehearsals a week, with one hundred six members.

Two orchestra rehearsals a week, with seventy members.

Two boys' glee club rehearsals a week, with thirty-five members.

Two girls' glee club rehearsals a week, with one hundred thirty members.

One mixed chorus rehearsal a week, with one hundred fifty members.

This gives me thirty-six hours per week. With the exception of five hours this work is done during the regular session of school, the five hours mentioned being done at the close of school.

The above work is all regular assigned work, we have string quartette, brass quartette, male quartette, girls' quartette, mixed quartette, the coaching of specialties for the school assembly and, of course, conducting all music in the assembly; also entire charge of the assembly programs from the opening of school until the close of football season.

I have put on five operettas during the past six years, and am now preparing one for this spring.

I have the following duties aside from the regular school activities: Furnish all music for the P. T. A. and conduct their community songs, the directorship of the DeMolay Band, also the directorship of all music, including a concert orchestra of forty members, for one of the largest Sunday Schools in the city, the Derry Street United Brethren. After this is all done I spend my leisure time trying to get acquainted with my family.

The harmony course is a five period a week major subject, carrying one unit of credit per year. We use the Alchin Text book for

this course, and attempt composition during the last, or sixth semester of the course. We have had several compositions come from this work which were performed on our commencement programs, the outstanding one being a suite in four movements written and arranged by a boy, who was coached in conducting to the extent that he conducted the orchestra of eighty members through his composition at commencement. The playing time for the number was twenty-five minutes. On the same program we had a vocal octette, written, arranged and conducted by a girl from the same class, sung by eight girls from the class. The exit march was also written, arranged and conducted by a boy from this same class.

Instrumental Class Work

When enrolling the instrumentalists at the beginning of each semester, we have them note on their enrollment cards their study periods, from this information we make up the instrumental classes. For example, if we find eight violinists with the first period Tuesday as a study period, we make up a class for this group and their assignment is changed from the study hall to the music department which becomes a regular assignment for them one period a week.

Some complications arise from this method of setting up classes, for example, Wednesday, the second period, I have three classes, one in clarinet, one in cornet, and a theory class, but as this was the only time we could get these pupils we thought it better that they have our divided attention, rather than no attention, and I am extremely fortunate in that John Isele, Mansfield Class of '32, not having a position, sees fit to help out in this instrumental work for the experience, and I will add that he is doing a fine piece of work. When John is not with me, I have the best cornetist and clarinetist conduct the class for the first fifteen minutes, taking the class over the day's assignment while I am doing the preliminary work with the theory class, then I have the class do their written work while I hear the cornet and clarinet assignments and make new assignments for the next week. While they work over this new assignment I return to the theory class to check their written work, take care of whatever discussion might be necessary, make assignment for the next day, then return to the instrumental class to take up their problems on the new assignment, and they usually have more problems than I have time to solve as they have worked over the new assignment while I was with the theory class. I think I should explain here that we have a three room suite for

our music department, making it possible for each class to have a room by itself.

We are the only school in the city doing this instrumental work. Of course, the junior high schools should be doing it and their failure to do so causes the pupils coming to the high school no small amount of embarrassment when they find it is necessary to have a thorough knowledge of dynamic markings, phrasing, etc., and have to admit they know very little, or nothing, about reading MUSIC, although they may be quite efficient at reading NOTES.

The purpose of our class work for instruments in the high school is to relieve this embarrassment and to give these boys and girls a real desire to interpret notation authentically.

Band

This year's band is made up of one hundred five boys and one girl. They rehearse Monday and Wednesday at one P. M. During the fall season we have one period a week drill rehearsal.

We have a difficult time to even approach proper instrumentation because of the need for instrumental instruction and guidance in the junior high school. We do our best to approach proper balance by changing boys to different instruments, especially the unusual instruments. When they enter the high school, to my mind, this is too late to make the change for the pupils and the organization to derive the greatest benefit, but is better than no effort to have proper balance and the unusual instruments represented.

Orchestra

This organization, composed of seventy members, meets Tuesday and Thursday at one P. M.

The same instrumentation problems exist here as in the band and we use the same methods to solve them as is used with the band.

Glee Clubs

These groups meet at three-thirty. Our girls' glee club and mixed chorus are doing nice work. With the boys' glee club the tenors are few and in most cases weak.

Lastly, I am doing all within my power to convince boys and girls with whom I come in contact that it is not a brilliant technique that makes the musician, but artistry. I am fully convinced that once a pupil gains the proper conception of artistry, his technique will take care of itself to the extent of his ability.

The Norristown Instrumental Program

(By DAMON D. HOLTON, Director of Instrumental Music,
Norristown, Pa., Public Schools.,)

It is the aim of every instrumental director to have soloists, small ensembles, orchestras and bands capable of performing before the public in such a manner, that they are a credit to themselves and their leader. We are always looking forward to bigger and better things each succeeding year and a well planned instrumental program is necessary in reaching our goal.

Last year when I started work in Norristown as director of instrumental music, I was confronted with a rather interesting situation. A brief survey told me that Norristown, with a population of 38,000, had an 1100 enrollment in High School, an 800 enrollment in each of its two Junior High Schools, and a total enrollment of 1600 in its eight Grade Schools. I was to have charge of all instrumental work besides teaching five periods of High School Chorus and two periods of Sight Singing Classes in a Junior High School. This at first looked like enough work for two teachers, but due to very little instrumental work having been done previously, I found that my schedule would be easy if I only did what was required of me.

The High School Orchestra of 25 pieces rehearsed once per week.

The High School Band of 18 pieces rehearsed twice per week.

The Junior High Orchestra of 20 pieces rehearsed once per week.

This included all the instrumental work unless I should feel that I wanted to add to it.

It was not difficult to see what should be done to improve things, but it was necessary to move carefully in introducing any new activities so as not to interfere with the school routine and possibly cause my whole plan to fail. I was able to start violin classes in two grade schools, some instrumental work and a band in each Junior High School during the first semester. The School Board granted my request for instruments and purchased six Boehm system clarinets, four trombones, and two mellophones which were loaned to students for a period of four to five months.

During the second semester violin classes were started in another grade school. Work with the Junior High Band was continued and both combined, forming a band of 55 pieces, to take part in the annual Spring Festival. They played four numbers from Ed

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Chennette's "Building the Band" book. This aroused a great amount of interest and immediately steps were taken to relieve me of any vocal work and I was permitted to plan my work for the coming year as I should see fit.

I did much thinking over the summer as to just how I would have to plan my work for this year so as to not slight anything and yet be able to carry out a constructive instrumental program that would include everything necessary for success. I decided to spend each week:

- 14 hours in Grade Schools for instrumental classes.
- 10 hours in Junior High Schools for instrumental classes, bands and orchestras.
- 6 hours in Senior High School for band and orchestra rehearsals.

In September of this school year I visited all fifth and sixth grades and talked about the different instruments and explained the importance of each in the band and orchestra. When the children were told that FREE instruction on all band and orchestra instruments was going to be offered to those who were not taking privately, they immediately became enthused. As a result of this, I am now teaching about two hours per week in each grade school, and in all there are—48 violins, 1 flute, 9 clarinets, 15 cornets and trumpets, 1 trombone, 2 baritones and 5 drums. In February, I intend to organize an orchestra in each grade school and then combine all of them into a grade symphony orchestra numbering about 50 pieces which will perform for the Spring Festival. The "Transition Orchestra Folio", by Leon Metcalf, is to be used in this project because the selections are extremely easy, very tuneful and well arranged. The importance of tone quality, intonation and rhythm is well stressed at all times. A good foundation acquired gradually is better than loose playing which is sometimes the result of advancing too rapidly.

Most of the Junior High School work is a carry-over from the grades. Instrumental lessons are continued through the ninth grade. The changing from violins and cornets to the less common instruments is encouraged in the eighth and ninth grades. The orchestras and bands of the Junior High Schools rehearse one hour per week, and play for the assembly programs, and other school activities. There is a great need for an additional teacher in these schools and when our grade children begin feeding in, there will be a greater need for one, for next year the instrumental lessons will

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number about fifty in each Junior High, and each orchestra and band should rehearse two hours per week. The orchestras now range in size from 30 to 35 pieces and the bands from 20 to 30 pieces. Next year these organizations will nearly double in size and be much better balanced, allowing them to play more difficult music.

The instrumental work in the Senior High School consists of two orchestra and two band rehearsals per week. The orchestra is working with symphonic material and lighter works of the well known composers, also different march folios which are used in the assembly programs. The band of 48 pieces played for all football games this season and was able to do field tactics. Music for concert purposes is chosen from the state contest lists, and causes the band to become familiar with the higher type music.

This semester I am combining ninth grade people with my high school band, thereby forming a concert band of 66 pieces with the following instrumentation—3 flutes, 1 E-flat clarinet, 21 B-flat clarinets, 1 soprano saxophone, 3 E-flat saxophones, 2 tenor saxophones, 1 baritone saxophone, 1 bass saxophone, 10 cornets, 4 trumpets, 4 horns, 4 baritones, 7 trombones, 3 basses 1 tympani and drums (bass, cymbals, snares).

If enough money can be raised it is planned to enter this band in the State contest at Sunbury in April. It is not probable that it would even place, but the experience would be well worth the time and money spent, for it will give the players an opportunity to hear and see what other bands in the State are accomplishing. I believe this is one of the best ways to have a band learn the great importance of tone quality, intonation and balance.

Another project to develop the individual performers, is a City Solo Contest which is to be given during the second semester. It will be divided into two classes and include all instruments of the band and orchestra. Class A will be for those people whose ages exceed 13 years. Class B for ages up to and including 13 years. Only students of the Norristown schools will be eligible to participate in this contest. The required and selected numbers will be taken from the state contest lists. Winners of the Class A groups will be allowed to enter the State contest, providing they show sufficient talent.

It is going to require at least two more years to build the instrumental system of Norristown to a point where it will favorably compare with others in the State.

ALUMNI NEWS

Hello everybody! Here is your "Old Grad Editor" speaking again. For some reason or other, the letters from our alumni have been few and far between. Of course, we know how busy all of you must be, but can't you drop a line once in a while just to let us know how you are coming along? Remember . . . We are still interested in you and your work. (And how in the world can your "Old Grad Editor" write newsy notes if she doesn't have some letters for reference? Just think that one over!)

—:—

The department extends its deepest sympathies to the Misses Lucille Parsons, Louise Palmer and Helen Edwards in their recent bereavements. Miss Parsons is teaching music in the Williamsport schools and Miss Edwards is teaching music and art in Towanda. Miss Palmer is attending Columbia University in New York.

—:—

Harry Summers, supervisor of music at Warren, Pa., was visiting us recently. It really seemed good to see him back among us again, even if it was only for such a short time.

"Come and see us again, Harr'y"

—:—

Mr. Elwood Capwell, who graduated in 1931, is director of music in the Portage Public Schools, Portage, Pa.

He is very much interested in his work and although he had a little trouble in getting started, everything is smoothing out and going fine. Of course his great interest in his work is responsible for his success.

Friday evening, December 16th, he produced an operetta, "Crocodile Island", which was his first big undertaking. It was quite a success.

Some time this month, he is planning on taking his Girls' Chorus to Johnstown for a broadcast. He also hopes to make one entry in the State Contest this year.

He has a second band of about twenty members this year which is progressing very nicely. In November his school produced a joint program with Gordon Williams at Edensburg.

We can see that you are plenty busy, "Cappy", and we thank you for writing to us. Please let us hear from you again.

—:—

Well, folks, the column's short this time, but you can't make bricks without straw and straw shows which way the wind blows, so take pity on your poor "Grad Editor" and send in some straw in the form of letters.

Cheerio! Here's hoping for more news next time.

CLASS NEWS

SENIOR NOTES

—:—

We are now embarking upon the last lap of our journey. Many happy days have we spent within these hallowed walls. Where have these

years gone? and "What does the future hold for us?" are questions which each senior is asking.

—:—

Seniors warmly welcome Miss Brooks back after an absence of 18

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weeks, which she spent at Eastman School of Music in Rochester. We hope that she is as happy in being back as we are in having her.

The Seniors gave a farewell dinner for Mrs. Morgan at the Little Tavern Saturday night, January 21, and did we have a good time, despite the fact that the hour for Mrs. Morgan's departure was drawing near.

The highlight of the evening was Eddie's very clever rendition of that popular dance step, "The Charleston."

—:—
Ask Chapman where he has previously heard about "Finding the objective."

—:—
Have you heard Dr. Doughton's story—"We're educated at last!"?

—:—
"Der Leedle Goiman Band" will now play for you "Ach (how many "c's" in "ach"?)de lieber Augustine." Hold that bass drummer!! "Where, Oh Where" did he get that hat—and that pipe!!?!! I'm afraid his sojourn in the Mansfield beer garden had a bad effect upon him.

JUNIOR NOTES

We were very sorry to have to say "good-bye" to Mrs. Morgan. We did, though, have a very nice time at a farewell dinner held in the Little Tavern. The evening was made delightful by short speeches by our very popular "Mr. Swain", who acted as toastmaster. Such topics as "How to Get an 'A' from Mrs. Morgan", by Miss Connolly, were discussed.

Later there was a short time spent in group singing, after which Mr. Swain entertained us by a characterization of the "Silent Movie" and the old "Nickel Piano". If you've never seen

or heard him do this, you've missed a lot.

The party ended with dancing and informal conversation.

—:—
We are very glad to welcome back Miss Brooks, who was gone for eighteen weeks.

—:—
Everyone is much interested in his new teaching assignments which have changed for another semester. Wonder if the interest will keep up when Spring comes?

—:—
Have you ever heard Turner play "Goofus"? And "America", too.

Seniors, ask the Juniors—Have they ever taken Philosophy of Education.

SOPHOMORE NOTES

Mighty glad to see Miss Brooks back, and those words "No Keyboard Harmony this semester" set pretty well too.

The sophomores started Elements of Conducting this semester with Mrs. Steadman's experiences in volunteer choir work. All I can say is "Just wait till you wield the magic little stick for the 'war department' of a small town church."

—:—
We are all rejoicing (?) over the nine weeks extra teaching assignments in the new curriculum. The new piano requirements (Hollis Dann accompaniments and Henry Carey's famous tune) are extracting sighs (and incidentally, more practice) from the fellows.

—:—
By the way, have you heard Gingrich's obligato to "A Frog He Would A-Wooing Go" and "Tiger Rag"? Speaking of animals, we're surprised

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to learn that Dunlop's pet dog breaks all laws of psychology.

—:-

At 2:30 February 2, the Sophomore Music Supervisors, accompanied by Mrs. Steadman, Dr. Butler, Miss Scott, Mr. and Mrs. Myers, Miss Atwater, Miss Perkins, Mr. Kanady, Mr. Greeley, Miss Turner, Miss Frederick and Dean Storch, gave a reception at Wellsboro for Miss Brooks. The party attended a movie in the afternoon—"Afraid to Talk", a picture of corrupt city politics, also our good friends, Laurel and Hardy. After the show the party broke up into groups of twos to give the metropolis of Wellsboro the once over. We noticed Coolidge showing Miss Harris the town that could produce such a man. He says, "It's all in your early environments!" Later in the afternoon the wanderers collected in the lobby of the Penn Wells for a few games of that popular indoor sport—jig-saw puzzles. As a climax—the big turkey dinner; and "Boy"! what a climax—we ate so much we haven't fully re-

covered from the effects yet, so we'll lay down the pen and "sleep it off."

FROSH NOTES

The Freshmen Music Supervisors are still alive and kicking, despite the fact that nothing much has happened since the party at Mrs. Hartman's. A Christmas party was planned, but it didn't carry through, due to financial and other depressing conditions. Before Christmas vacation, however, the one section of Supervisors gave a little program in Miss Scott's class.

Song—Class.

Violin Duet—Virginia Goodall and James Justin.

Piano Solo—Ivan Bryden.

Trio—Avis Henry, Mary Alice Klugh, and Edythe Lloyd.

A Reading—Elice Dayton.

Quartet—Harriet Klock, Josephine Chatlas, Walter Cupp, and Andy Chatlas.

Vocal Duet—Kathryn Jones and Betty Krick.

Song—Class.

NEWS of the DEPARTMENT

Carol Program

An exceptionally good carol program featuring a candle-light processional and recessional, and "The Seven-fold Amen", Stanier, which was sung from the balcony, was presented in the High School Auditorium on Thursday evening, December 22, 1932, by the Senior High School Glee Clubs, under the direction of Miss Helen Turner, assisted by the Senior Music Supervisors.

The candle-light scenes were quite picturesque and the tone quality was most pleasing.

Altogether the carols helped to create a very Christmas-like spirit, and the rendering of "The Seven-fold Amen" brought to a close a most delightful program. The program was as follows:

Silent Night Haydn
String Quartet

Under the Stars (solo) .. M. C. Brown
Dorothy Coveney

Processional—O Come All Ye Faithful I. Reading
The Birthday of a King.... Neidlinger
Combined Glee Clubs

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Sleep, Holy Child....Old French Noel
Combined Glee Clubs
Christmas Carol....Hungarian Song
Girls' Voice Class
Cantique de Noel.....Adolphe Adam
Combined Glee Clubs
Sanctissima Anonymous
Combined Glee Clubs
Shepherds! Shake Off Your Drowsy
Sleep Pesancon Carol
Boys' Glee Club
Adoration of the Shepherds.....
..... Medieval Catalonia
(Nativity Song)
Girls' Glee Club
Kings in Glory (solo).....
..... Martin Shaw
Virginia Fleming
Nazareth Charles Gounod
Combined Glee Clubs
Carol, Sweetly Carol (duet).....
..... C. G. Spross
Ruth Feig, Irene Alden
Carols:
(Audience singing with chorus)
The First NowellTraditional
Hark! The Herald Angels Sing..
..... Mendelssohn-Barthold
Recessional: Joy to the World.....
..... Handel
Seven-fold Amen Stanier
It is hoped to make this a community affair each year.

FAREWELL PARTY GIVEN FOR MRS. LOLA MORGAN

The members of the senior class of Music Supervisors of the College gave a delightful farewell party for Mrs. Lola Morgan, member of the music faculty at the college, Saturday evening, January 21, at the Little Tavern. During the banquet an instrumental trio made up of Messrs. Edward Hart, violin; Howard McCurdy, clarinet, and William Williams, piano,

played several lovely numbers, and afterwards various members entertained the guest of honor with original dances.

Mrs. Morgan was here for the first semester of the school year, substituting for Miss Marjorie Brooks, who was attending school at Rochester, doing graduate work.

COLLEGE OPERA CHOSEN; TO BE "YOEMEN OF THE GUARD"

The College Opera Club announces that it has chosen as its annual opera, "Yoeman of the Guard", by Gilbert and Sullivan. There is being quite a revival of the Gilbert and Sullivan operas this year, of which "Yoemen of the Guard" is outstanding. This opera, which the club has chosen, is considered the most pretentious of all Gilbert and Sullivan operas.

Watch for further announcements concerning the opera. There will be published each week characterizations, news notes and a resume of the story.

MISS BROOKS RETURNS

Miss Marjorie Brooks has resumed her duties as a member of the music Faculty. During the first semester Miss Brooks took graduate work at the Eastman School of Music, Rochester, N. Y. During her absence Mrs. Lola Morgan substituted. Mrs. Morgan has returned to her home at Orange, New Jersey.

MRS. STEADMAN ENTERTAINS SORORITY

Friday afternoon, January 20, Mrs. Grace E. Steadman, Dean of Music at the State Teachers College of Mans-

field, entertained the Lambda Mu Sorority at a delightful tea. Following a short business meeting were cards; after which all were served. Those present were Dorothy Marshall, Ethel Wilt, Pauline Mumford, Rachel Gordnier, Helen Johnson, Amy Connelly, Pearl Hartman, Idella Thomas, Lillian Lipp, Matilda Caswell and Kathryn Williams.

MUSIC TO THE LISTENING EAR

(A book by Dr. Will Earhart, Published by M. Witmark & Sons, New York. Reviewed by Dr. Will George Butler.)

Dr. Will Earhart has written a new book, "Music to the Listening Ear", in which he correlates in a masterly manner the subjects of ear-training, dictation, and appreciation and develops a most practical application of the knowledge obtained in the general study of harmony. This fine treatise has been so artfully constructed that it will serve as an illuminating guide to the student who wishes to enlarge his musical understanding through his own self-directed efforts. It is not too scientific to be understood by the amateur and it is most admirably adapted for use as a text in ear training, dictation, and appreciation for the technical college and conservatory classes.

Its procedure is thorough, logical, and consecutive.

The characteristics of individual tones are discussed and this is followed by a treatment of how they are related in sequentials and scales, and, after the introduction of rhythm and the major and minor modes (inter-

vals); the subjects of melody and its appreciations are delightfully explained. Harmonic relations are thoroughly treated and the book ends with a fine exposition of the effects of form and design on the feelings and the appreciation. The work should be widely read and studied.

PHI MU ALPHA

Brother Paul R. Zeller represented Beta Omicron Chapter at the National Convention of Phi Mu Alpha Sinfonia held at Washington, D. C., during the Christmas holidays. Brother Zeller was assigned a part in the formal initiation ceremonies which were under the direction of Province Governor Norval L. Church, of Columbia University.

The chapter is busy preparing programs for presentation in and about Mansfield. Brother Harry Swain, our energetic orchestra conductor, presides at regular rehearsals and is bringing the ensemble to a point of perfection.

On March 19th, the Sinfonia orchestra goes to Blossburg to furnish the incidental music to a reading of *Peer Gynt* by Mrs. Edwin Coles, of Mansfield.

February 17th the chapter journeys to Ulysses to present a program for the entertainment of the home-town folk of pledge "Timmy" Monks. "Timmy" says, "You won't have the biggest crowd in the world, but they sure will appreciate what you boys have to offer."

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Phi Mu Alpha Pledge Recital

In Straughn Hall, Tuesday evening, January 31st, the pledges of Phi Mu Alpha Sinfonia presented a musical program at which only the active members of the fraternity were present. The program, which is indicative of the talent and versatility of the Group, was as follows:

String Ensemble:

- a. Barcarolle Offenbach
- b. Night Song Abt

Vocal Solo: Pale Moon..... Logan
Mahlon Merk

Reading, "Gunga Din," from the
Barrack Room Ballads..... Kipling
Irving T. Chatterton

Violin Solo, Serenade..... Drigo
James Dunlop

Brass Quartette:

- a. The Young Brigade..... Jubb
- b. Adagio Schubert

Messrs. Myers, Warren, Coolidge,
Wilson

Piano Solo, Contra-Tanze II.....
..... Beethoven

Howard Monks

Clarinet Solo, Grand Fantasia....
..... Strong

George Wilson

Vocal Solo, Friend O' Mine.....
..... Sanderson

Carleton Chaffee

Viola Solo, Liebeslied..... Kriesler
L. A. Warren

Baritone Solo, Fantasia—Scenes
That Are Brightest.. Wallace-Round
Paul Coolidge

Men's Chorus:

- a. Thy Troubador Walt
- b. Ole Uncle Moon..... Scott

LAMBDA MU

At the meeting on December sixteenth, four new pledges were elected by the sorority to be taken in next semester. After business matters were attended to, the following program was enjoyed by the Sorority Sisters:

Meaning of Sisterhood — Pauline Mumford.

Vocal Solo—Dorothy Coveney.

Piano Solo—Amy Connolly.

Many plans are being made by the sorority whereby it may exert itself as an organization. Much talent in Lambda Mu has yet to be disclosed.

In the instrumental field there is a good representation of the orchestral instruments. Aside from violin and piano the Sorority Sisters play:

Brace, trumpet.

Caswell, oboe.

Connolly, clarinet.

Coveney, French horn.

Gordnier, tympani.

Hartman, alto horn.

Johnson, clarinet.

Lipp, Alto horn.

Litzenberger, violin.

Marshall, drums, trumpet.

Thomas, French horn.

Williams, bass.

Wilt, baritone, bass, trumpet.

IN MEMORIAM

CHESTER A. COHICK

SEPTEMBER 4, 1911
NOVEMBER 28, 1932

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea.

• • •
For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have cross'd the bar.





